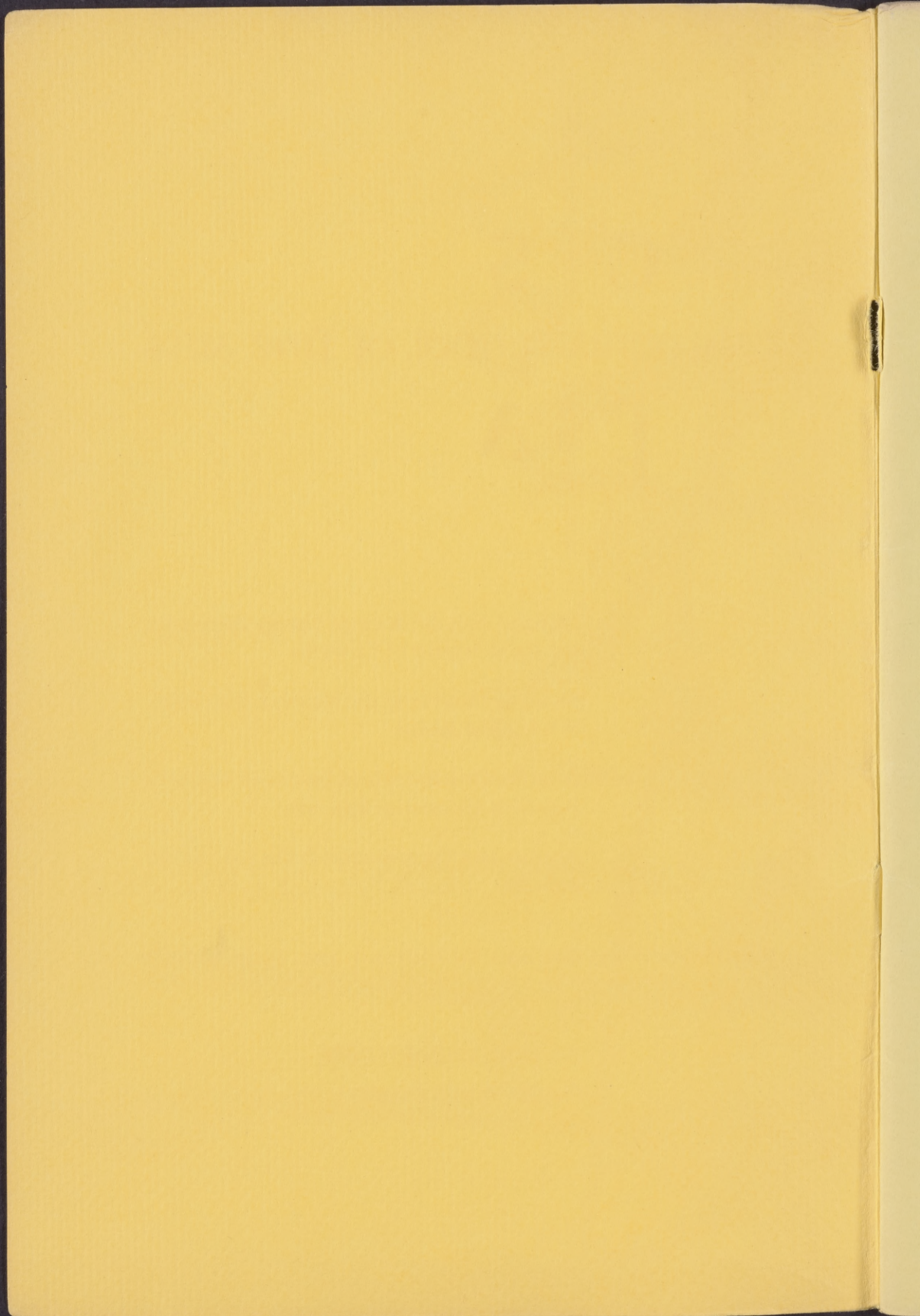


california school of fine arts

1955-1956



800 chestnut st
C S
california school of fine arts
f a
san francisco

Affiliated with the Western College Association
and the University of California

Founding Member of the National Association
of Schools of Design

Accredited as a Specialized Institution to grant a
Degree of Bachelor of Fine Arts

Approved for Veterans under Public Law 16, 346
and 550

maintained by the san francisco art association

Telephone ORdway 3-2640

Gurdon Woods, Director

california school

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of fine arts

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california school

the school & san francisco

of fine arts

THE CALIFORNIA SCHOOL OF FINE ARTS, established in 1874, is the oldest art school in the west and one of the oldest in the United States. The School is maintained by the San Francisco Art Association, a non-profit organization entirely supported by its members and private donations.

The School is located on the slope of Russian Hill, one of the most picturesque sections of San Francisco. From the School you can see the wide sweep of the Bay and the bustling activity of world-famous Fisherman's Wharf. Clearly visible is Telegraph Hill with its renowned Coit Tower standing stark against the sky. Nearby is Chinatown and North Beach—the Italian quarter—and not far away is the downtown shopping area.

San Francisco, one of the world's most cosmopolitan and cultural cities, has three outstanding Art Museums—the San Francisco Museum of Art, the Palace of the Legion of Honor and the deYoung Museum located in beautiful Golden Gate Park. The city's Ballet, Opera and Symphony seasons are outstanding annual events.

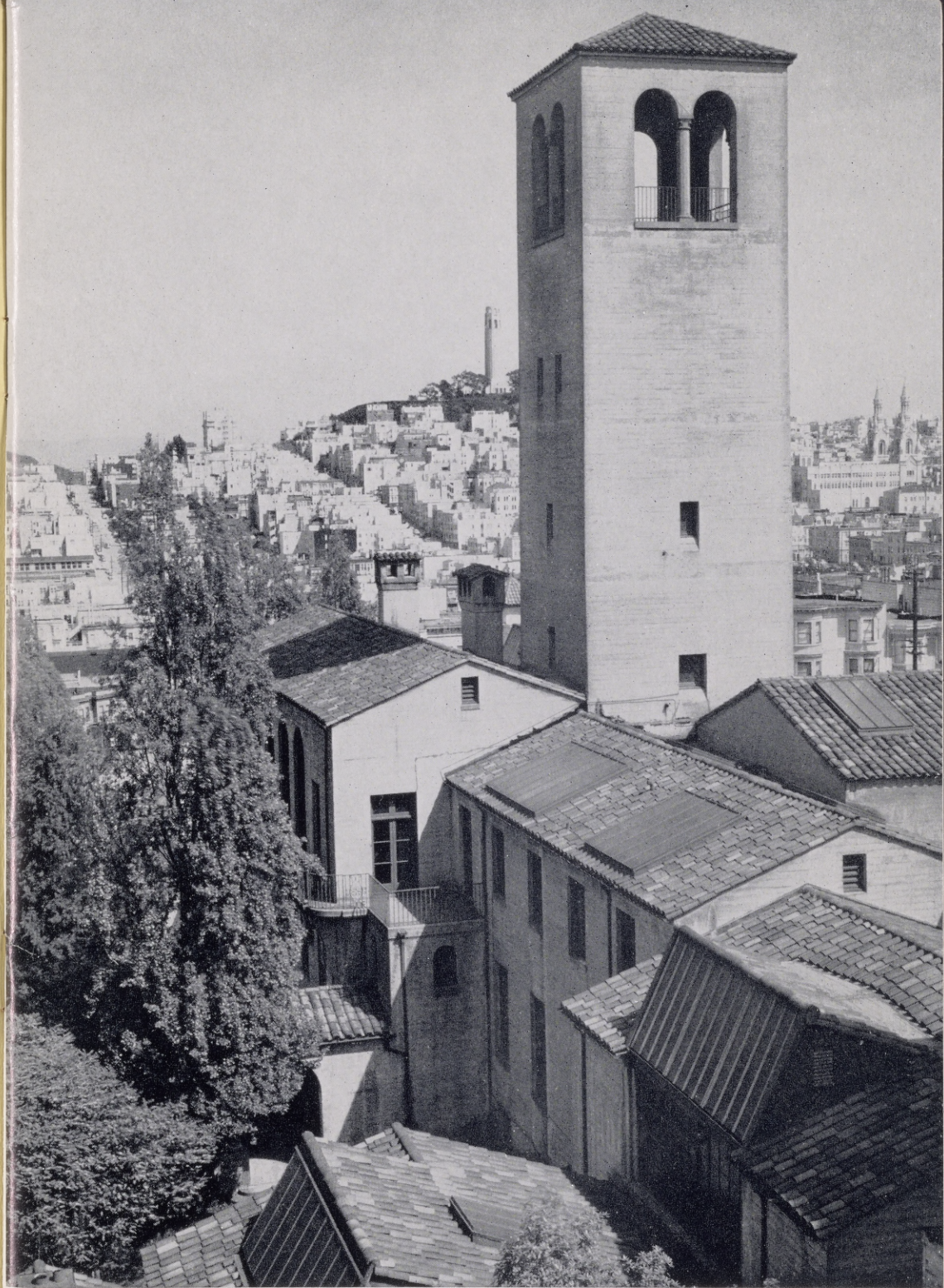
The School itself is ideally equipped for the artist. Attractively designed, its architecture is typical of California for the buildings are grouped around a spacious patio, and here, in the temperate San Francisco climate, many of the School's activities center. In addition to studios, laboratories and student facilities, the School houses galleries where students, faculty and other outstanding artists exhibit, a magnificent library and the headquarters of the Art Association.

The California School of Fine Arts offers professional training in four departments. The Painting, Sculpture and Graphic Arts department covers pictorial and sculptural representation, composition and expression with emphasis on both craftsmanship and experimentation. The department of Design for Commerce and Industry offers comprehensive training in illustration, advertising art and lettering, ceramics and allied fields. The Ceramics department offers training in methods, materials, design and decoration. The department of Photography stresses technique, communication and creative seeing. Many basic courses are shared by all departments in the first two years of the four-year program and students are encouraged to elect courses in departments other than their own major to broaden their development.

The School offers a Bachelor of Fine Arts degree and is one of the few educational institutions in the world qualified for this degree program. The B.F.A. curriculum expands professional training into the fields of history, communication through language, psychology and science to emphasize the tremendous contribution the creative personality can make to the progress of civilization. With the 1955-1956 school year the School also will offer teacher training courses.

The Faculty of the School is composed of distinguished leaders in the fields of Art and Education. The Faculty abounds with men and women who have won national and international prizes—who have held sought-after Fellowships and who have been chosen to execute commissions all over the world.

Through the creative accomplishments of its Faculty, Alumni and Students the School has attained its world-wide reputation.



The Tower of the California School of Fine Arts silhouetted against the blue waters of the Bay and the dramatic San Francisco skyline . . .



... is the focal point and symbol of the basically free approach the faculty and students of the California School of Fine Arts bring to their work. The oldest Art School in the west is noted for its contemporary trends in painting. In classes like the one pictured above there is emphasis on both experimentation and craftsmanship, and in all the courses given at the School there is recognition of and stress on the contribution the creative personality can make to the progress of civilization.

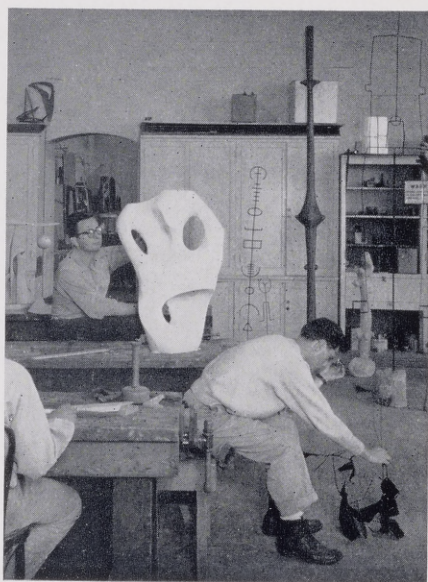


In the ceramics studios, too, importance is given to composition and expression and useful design as well as the beauty of a work of Fine Art, as illustrated in this handsome piece of pottery.





In the beautiful and spacious gallery continuous exhibitions are held and demonstrate the quality of sculpture and painting achieved at the School.



california school
the faculty
of fine arts

ROGER TERRY BARR

Studied University of Wisconsin and Mexico and at Pomona, Claremont (MFA, 1949) and Jepson Colleges. Traveled and studied throughout Europe. Taught at the University of California, Los Angeles. Included in "American Painting Today," Metropolitan Museum, New York, 1950. Painter.

DORR BOTHWELL

Studied University of Oregon, Schaeffer School of Design, California School of Fine Arts and in Paris. Former head of Art Department, Parsons School of Design. Invited to III Biennial, Sao Paulo, Brazil. Textile designer and painter.

RALPH DU CASSE

Studied at College of Arts and Crafts and the Universities of Cincinnati and California (MA, 1948). Taught at College of Arts and Crafts and University of California. Included in University of Illinois' "Contemporary American Painting" and in "Young American Painters," Guggenheim. Invited to III Biennial, Sao Paulo, Brazil. Painter.

CHARLES M. CLARK

Studied at Art Institute of Chicago and California School of Fine Arts. Presently Production Manager, Smith, Tepper, Sundberg, Inc. Free-lance designer and advertising artist.

RICHARD FISCUS

Studied University of California (MA, 1952). Advanced work in sociology and elementary education, Ohio State. Taught in elementary and secondary schools of California, Ohio State University and the College of the Pacific. Educator.

JIM FORMAN

Studied at California School of Fine Arts and under private instruction. Worked for national advertising agencies in New York and San Francisco. Member Advertising Art Associates. Illustrator.

PAUL Q. FORSTER

Studied at California School of Fine Arts. Taught at Stanford University, College of Arts and Crafts, and with U. S. Army Engineers in camouflage. Illustrator.

EDMOND GROSS

Studied California School of Fine Arts. Taught with U. S. Army Engineers, camouflage, posters and leaflets. Designer.

RUSSELL HOFFMAN

Studied Universities of Chicago and California (MA, 1953). Ph.D. thesis in 18th century critical theory and Romantic poetry. Humanities.

JACK HOYT

Studied California School of Fine Arts. Designer.

PIRKLE JONES

Studied California School of Fine Arts. Taught Ansel Adams' Photography Workshop, 1952. Photographer.

ROBERT KATZ

Studied University of Zurich, Switzerland, and at the Sorbonne, Paris. Formerly Assistant Chief of Production Planning, International Motion Picture Division, U. S. Department of State. Photographer (documentary film and television).

SQUIRE KNOWLES

Studied University of California, California School of Fine Arts and in the Orient. Formerly Assistant City Planner, San Francisco. Art critic, *Arts & Architecture*. Typographic designs, *Architectural Forum*. Exhibit planner and designer.

KEITH MONROE

Studied at the University of California (BA, 1939). Industrial designer and sculptor.

J. EDWARD MURPHY

Studied at Leed's College of Art, N.D.D., London; Slade School of Fine Arts, London University, A.S.S.A. Formerly head of Department of Design, University of London. Lecturer Royal College of Art, London. Fellow of Royal Society of Arts. Recipient Hoffman Wood Gold Medal for Painting. Artist and educator.

NATHAN OLIVEIRA

Studied California College of Arts and Crafts (MFA, 1952). Formerly head of Graphic Arts Department, California College of Arts and Crafts. Exhibited for Foreign Travel sponsored by Cultural Relations Section of the Foreign Service of the United States and the American Federation of Arts. Graphic artist.

DAVID PARK

Studied Otis Art Institute. Instructor, University of California Summer Sessions and Extension Division, and California School of Fine Arts. Invited to III Biennial, Sao Paulo, Brazil. Painter.

JOAN JOCKWIG PEARSON

Studied at University of Syracuse (BFA, Art and Education) and New York State College of Ceramics, Alfred University (MFA, Industrial Ceramics and Design). Formerly taught Rochester Institute of Technology. Ceramist.

RALPH PUTZKER

Studied art and anthropology, University of California (MA, 1952). Taught University of Michoacan, Mexico, and with U. S. Army. Painter.

FREDERICK W. QUANDT, JR.

Studied San Francisco Junior College and California School of Fine Arts. Photographer with U. S. Army Air Force. Photographer.

ZYGMUND SAZEVICH

Studied University of California and California School of Fine Arts. Taught, Mills College. Invited to III Biennial, Sao Paulo, Brazil. Sculptor.

JACK SOYSTER

Studied at Art Center School, Los Angeles. Formerly chief designer for Pacific Coast Division, Owens-Illinois Glass Co. and Art coordinator for North American Aviation Corp. Served as Art Director for several agencies. Free lance with Advertising Art Associates. Designer.

JEAN VARDÁ

Studied in Munich and Paris. Formerly taught at Black Mountain College and Maryland College. Lecturer U. C. L. A., Reed College and Sacramento State College. Painter.

JAY WERLHOF

Studied University of California (MA, 1952). Formerly taught History, University of California. Special studies in cultural aspects of European and American History. Humanities.

ADRIAN WILSON

Frequent winner "50 Best Books of the Year" award, American Institute of Graphic Arts. Printer and book-designer.

Other leading artists and specialists equally prominent in their fields will augment the Faculty as guest instructors.

day & night courses

DAY COURSES

All courses unless otherwise indicated will be given during both the Fall and Spring semesters: "a" denotes courses given only during the Fall term; "b" denotes courses given only during the Spring term.

Credit units indicated are semester units.

An asterisk (*) indicates classes for which extra studio periods can be arranged, providing at least three students desire them.

FIRST YEAR COURSES

- | | | | |
|---|---|----------|-----------|
| 1 | DRAWING I | BARR | 2-4 units |
| | Problems in observation and the translation of these observations into graphic terms. Exploration of line, shape and volume. | | |
| 2 | COLOR AND COMPOSITION | VARDA | 2 units |
| | Investigation of technical, spatial and emotional aspects of color. Imaginative and expressive use of the pictorial area. Introduces craftsmanlike use of transparent and opaque water color. | | |
| 3 | DESIGN | BOTHWELL | 3 units |
| | Compositional manipulation of visual material. Line, shape, color, texture, space and objects related to two-dimensional design. | | |

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|-----|---|----------------|---------|
| 4 | WORKSHOP I | MONROE | 2 units |
| | Introduction to tools and the inherent characteristics of wood, metal and plastics in preparation for sculpture and for an understanding of solid form in graphic presentation. | | |
| 10a | DRAFTING AND PERSPECTIVE | HOYT | 2 units |
| | Problems in scale drawing, orthographic and three-dimensional projection. Control of drafting implements. | | |
| 11b | INTRODUCTION TO PRINTING | KNOWLES-WILSON | 2 units |
| | Survey of reproduction processes and typography. Practical work with type-setting and printing. Visits to printing plants. | | |
| 15 | CERAMICS I | PEARSON | 2 units |
| | Preparation of clay, coil and wheel methods, firing and basic glazing. | | |
| 20 | PHOTOGRAPHY I | JONES | 2 units |
| | Introduction to photography. The fundamentals of the photographic process. Technique and craftsmanship of view and miniature cameras. The one system of visualization. Emphasis on the technique of the fine photographic print. Laboratory, studio and field practice. | | |
| 30 | ENGLISH I | FISCUS | 2 units |
| | Conceptual communication through the spoken and written word, with reference to art criticism and the communication of ideas. | | |
| 31 | HISTORY I | HOFFMAN | 1 unit |
| | The sequence of events in Western history. The simultaneity of political, social, economic, artistic and scientific developments. The role of the outstanding personality. The problem of conformity and innovation. | | |
| 32 | INTRODUCTION TO ART | WERLHOF | 1 unit |
| | Definitions of art. The function of the school and the meaning of its curriculum. Art as a profession. Various concepts of art appreciation. The contemporary scene. Its roots in primitive, classic, medieval, renaissance and baroque conceptions. The influence of romantic and scientific ideals of the nineteenth century. | | |

SECOND YEAR COURSES

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|-----|---|----------|---------|
| 51 | DRAWING II | BARR | 2 units |
| | Drawing from model and related organic materials, including the examination of the structure and articulation of the human anatomy. | | |
| 52 | PAINTING I | PARK | 4 units |
| | Emphasis on the ability to represent objects observed, but not with such premature skill as to eclipse further insight into the challenges and possibilities of various approaches to painting. | | |
| *53 | SCULPTURE I | SAZEVICH | 4 units |
| | Elementary consideration of form relating to modeling in clay. Work from the human figure. | | |

- 54 WORKSHOP II MONROE 2 units
Continuation of No. 4 with special reference to manipulation of light as an element of design.
- 60b DRAFTING II HOYT 1 unit
Continuation of No. 10a with emphasis on professional practices.
- 61a COLOR THEORY KNOWLES 2 units
Scientific investigation into color systems and measurement.
- 63 ADVERTISING LAYOUT I GROSS 4 units
Introduction to design for newspaper, magazine and direct mail advertising. Media for reproduction and production methods.
- 64 LETTERING I CLARK 2 units
Investigation of the applications of lettering and the study of styles and methods.
- *65 CERAMICS II PEARSON 4 units
Wheel and mold methods. Preparation of glazes. Introduction to decorating techniques.
- 66b CERAMIC MATERIALS PEARSON 2 units
Study of the chemistry and inherent characteristics of clays and glazes.
- 70 PHOTOGRAPHY II JONES-QUANDT 7 units
Advanced photographic techniques. Flash. Color transparencies. Artificial and studio lighting. Copy work. Esthetics for photography. Lectures and seminars relating to general art and design fundamentals to the medium of photography. Laboratory, studio and field practice.
- 80a ENGLISH II HOFFMAN 2 units
Study of the basic sources and traditions of Western literature and its use by artists. Attention will be given to the Bible as a major source of allusion, symbol and value. Later poetry will be introduced to examine the possible ways in which such a prominent tradition is used to intensify and clarify meaning.
- 81 HISTORY II WERLHOF 2 units
American constitution and history. Reference to related events in Europe.
- 82 MODERN ART PUTZKER 1 unit
The major schools and artists in painting, sculpture, architecture and design, from the Romantics to the present, including illustrations from music and poetry.
- 83b PSYCHOLOGY HOFFMAN 2 units
A study of how modern systems of psychology are applied to solve modern problems. Special critical attention will be given to the applications of psychology in creative expression.

THIRD YEAR COURSES

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|------|--|----------|---------|
| 101 | DRAWING III | DU CASSE | 2 units |
| | An introduction to space drawing and the control of two- and three-dimensional elements on the picture plane. | | |
| 102 | PAINTING II | PUTZKER | 4 units |
| | Work from observation and imagination in all media. Still life, landscape and figure, abstract and non-objective work. Individual assistance and group discussion. | | |
| *103 | SCULPTURE II | SAZEVICH | 3 units |
| | Continuation of clay modeling. Casting techniques. Carving in wood and stone. | | |
| 104 | WORKSHOP III | MONROE | 2 units |
| | Concentration on design and techniques for metal towards sculptural and functional projects. Opportunity for specialized projects related to student's major. | | |
| 105 | CERAMIC SCULPTURE | SAZEVICH | 2 units |
| | Modeling techniques especially oriented to the problems involved in finishing ceramic sculpture. Available only to ceramics majors. | | |
| *106 | METAL SCULPTURE | MONROE | 3 units |
| | Direct use of metals for sculptural expression. Welding, brazing and casting. | | |
| 108 | GRAPHICS | OLIVEIRA | 2 units |
| | Traditional and experimental techniques on stone, metal, wood and linoleum. Processing and pulling proofs on the press. Work in black and white and color. | | |
| 109a | MATERIALS AND TECHNIQUES OF THE PAINTER | PUTZKER | 1 unit |
| | A thorough investigation of the character and techniques of the broad range of media used by the contemporary painter with special reference to supports, pigments and vehicles. | | |
| 110 | ADVERTISING LAYOUT II | SOYSTER | 3 units |
| | Continuation of No. 63. Container, package and label design. Exploration of a wide range of techniques and technical aids. | | |
| 111 | LETTERING II | CLARK | 2 units |
| | Special techniques and production methods based upon contemporary professional practices. | | |
| 112 | ILLUSTRATIVE DRAWING | FORSTER | 4 units |
| | Theory of illustration. Work from the model and other sources. Analysis of illustrator's techniques and means of reproduction. | | |
| 113 | MAGAZINE ILLUSTRATION | FORMAN | 2 units |
| | Problems of advertising and magazine illustration. Work from models and photographs. | | |
| 114 | DESIGN FOR PAPERS AND FABRICS | BOTHWELL | 3 units |
| | Design for wrappings and wall papers and printed textiles in accord with professional practices. | | |

fine arts

PAINTING
GRAPHIC ARTS
SCULPTURE

first year

FALL UNITS

SPRING UNITS

4	1. Drawing I	4
2	2. Color and Composition	2
3	3. Design	3
2	4. Workshop I	2
<u>11</u>		<u>11</u>

second year

FALL UNITS

SPRING UNITS

2	51. Drawing II	2
4	52. Painting I	4
2	54. Workshop II	2
2	Electives	2
<u>10</u>		<u>10</u>

2	51. Drawing II	2
4	53. Sculpture I	4
2	54. Workshop II	2
2	Electives	2
<u>10</u>		<u>10</u>

design for commerce & industry

ADVERTISING ART
ILLUSTRATION

2	1. Drawing I	2
2	2. Color and Composition	2
3	3. Design	3
2	4. Workshop I	2
2	10a. Drafting I	2
	11b. Printing	2
<u>11</u>		<u>11</u>

2	51. Drawing II	2
	60b. Drafting II	1
2	61a. Color Theory	2
4	63. Ad Layout I	4
2	64. Lettering I	2
	Electives	1
<u>10</u>		<u>10</u>

2	51. Drawing II	2
4	53. Sculpture I	4
2	54. Workshop II	2
2	60b. Drafting I	2
	Electives	
<u>10</u>		<u>10</u>

2	51. Drawing II	2
4	52. Painting I	4
2	54. Workshop II	2
2	60b. Drafting I	2
	Electives	
<u>10</u>		<u>10</u>

CERAMICS

2	1. Drawing I	2
2	2. Color and Composition	2
3	3. Design	3
2	4. Workshop I	2
2	15. Ceramics	2
<u>11</u>		<u>11</u>

4	65. Ceramics II	4
2	53. Sculpture I	2
2	10a. Drafting I	2
2	66b. Materials	2
	Electives	2
<u>10</u>		<u>10</u>

photography

PHOTOGRAPHY
FILM

2	1. Drawing I	2
2	2. Color and Composition	2
3	3. Design	3
2	4. Workshop I	2
2	20. Photography I	2
<u>11</u>		<u>11</u>

7	70. Photography II	7
2	61a. Color Theory	2
1	Electives	3
<u>10</u>		<u>10</u>

humanities

2	30. English I	2
1	31. History I	1
1	32. Introduction to Art	1
<u>4</u>		<u>4</u>

2	80a. English II	2
2	83b. Psychology	2
1	81. History II	1
	82. Modern Art	
<u>5</u>		<u>5</u>

15

15

15

15

15

third year		fourth year		MINIMUM TOTAL UNITS IN PROFESSIONAL FIELDS FOR BFA PROGRAM	MINIMUM UNITS FOR CERTIFICATE OF COMPLETION
FALL UNITS	SPRING UNITS	FALL UNITS	SPRING UNITS		
2 101. Drawing III 2 3 102. Painting II 4 2 108. Graphics 2 1 109a. Materials and Tech. Electives 2 <hr/> 10 10		2 151. Drawing IV 2 4 152. Adv. Painting 4 1 190. Art Seminar 1 2 Electives 2 <hr/> 9 9		80	
2 101. Drawing III 2 103. Sculpture II or 3-6 106. Metal Sculpture 3-6 2 104. Workshop III 2 0-3 Electives 0-3 <hr/> 10 10		2 151. Drawing IV 2 153. Adv. Sculpture or 2-4 156. Adv. Metal Sculpture 2-4 2 154. Workshop IV 2 1 190. Art Seminar 1 0-2 Electives 0-2 <hr/> 9 9		80	IN CHOSEN FIELD OF PROFESSION 80
3 110. Ad Layout II 3 2 111. Lettering II 2 4 112. Ill. Drawing 4 1 Electives 1 <hr/> 10 10		3 160. Adv. Ad. Art 3 2 161. Adv. Lettering 2 1 191. Design Seminar 1 3 Electives 3 <hr/> 9 9		80	
4 112. Ill. Drawing 4 2 113. Mag. Illustration 2 4 Electives 4 <hr/> 10 10		3 162. Dec. Ill. 3 2 165. Adv. Mag. Ill. 2 1 191. Design Seminar 1 3 Electives 3 <hr/> 9 9		80	
2 101. Drawing III 2 4 104. Workshop III 4 2 106. Sculpture 2 2 Electives 2 <hr/> 10 10		3-6 154. Workshop IV 3-6 1 191. Design Seminar 1 2-5 Electives 2-5 <hr/> 9 9		80	ADDITIONAL ELECTIVES IN ANY FIELD 34
2 101. Drawing III 2 3 114. Design 3 2 108. Graphics 2 3 Electives 3 <hr/> 10 10		2 151. Drawing IV 2 3 164. Adv. Design 3 1 191. Design Seminar 1 3 Electives 3 <hr/> 9 9		80	
4 115. Ceramics III 4 2 105. Ceramic Sculp. 2 2 104. Workshop III 2 2 Electives 2 <hr/> 10 10		4 165. Adv. Ceramics 4 1 191. Design Seminar 1 4 Electives 4 <hr/> 9 9		80	
4-8 120. Photography III 4-8 and/or 4 122. Film 4 2-6 Electives 2-6 <hr/> 10 10		4-8 170. Photography IV 4-8 and/or 4 172. Adv. Film 4 1 190. Art Seminar or 1 1 191. Design Seminar 1 0-4 Electives 0-4 <hr/> 9 9		80	
2 130. World Lit. 2 1 131. History III 1 2 132a. Eastern Art 132b. Prim. and Clas. Art. 2 <hr/> 5 5		2 180. Scientific Appr. 2 2 181a. Philosophy 2 182b. English IV 2 2 183a. Med. and Ren. Art 183b. Baroque Art 2 <hr/> 6 6		MINIMUM TOTAL ACADEMIC UNITS FOR BFA PROGRAM 40	ART HISTORY COURSES NO. 32 AND 82 6
15	15	15	15	MINIMUM TOTAL UNITS FOR BFA DEGREE 120	MINIMUM TOTAL UNITS FOR CERTIFICATE 120

- | | | | |
|------|--|--------------|-----------|
| *115 | CERAMICS III
Advanced studies in design, decoration and glazes. | PEARSON | 4 units |
| 120 | PHOTOGRAPHY III
Specialized applications. Introduction to advertising, documentary portrait and press photography. Magazine illustration. Introduction to photo-journalism. Individual and group problems in documentation and reportage. | JONES-QUANDT | 4-8 units |
| 122 | FILM WORKSHOP
Theory and practice of 16mm. film production. Budgeting, planning, shooting and editing. (Includes: Film Seminar.) | KATZ | 4 units |
| 130 | ENGLISH III
(a) Field of poetry explored preparatory to understanding the uniqueness and range of modern poetry. (b) Study of the drama as fundamental expression of the tragic method in art. | HOFFMAN | 2 units |
| 131 | HISTORY III
Political and economic history seen as a struggle of ideas. | WERLHOF | 1 unit |
| 132a | EASTERN ART
Indian, Chinese and Japanese art presented as a challenge to Western concepts. | WERLHOF | 2 units |
| 132b | PRIMITIVE AND CLASSIC ART
Presentation of representative material. The anthropological and the art-historical approach. | PUTZKER | 2 units |

FOURTH YEAR COURSES

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|------|---|----------|-----------|
| 151 | DRAWING IV
Continued study of nature by drawing with the plastic means to express two and three dimensional form and space. | DU CASSE | 4 units |
| *152 | ADVANCED PAINTING
Continuation of No. 102. | DU CASSE | 4 units |
| *153 | ADVANCED SCULPTURE
Continuation of No. 103. | SAZEVICH | 2-4 units |
| 154 | WORKSHOP IV
Continuation of No. 104 with special reference to machine tools and industrial production. | MONROE | 2 units |
| *156 | ADVANCED METAL SCULPTURE
Continuation of No. 106. | MONROE | 2 units |
| *157 | MURAL PAINTING
Execution of murals, with analysis and discussion of the problems inherent in mural painting, including concepts, techniques and the relationship between the artist, architect and client. | BARR | 1 unit |
| *158 | ADVANCED GRAPHICS
Continuation of No. 108. | OLIVEIRA | 2 units |

- | | | | |
|------|--|----------|-----------|
| 160 | ADVANCED ADVERTISING | SOYSTER | 3 units |
| | Emphasis on the finished product with its coordination of illustration, lettering, type and design. | | |
| 161 | ADVANCED LETTERING | CLARK | 2 units |
| | Continuation of No. 111. | | |
| 162 | DECORATIVE ILLUSTRATION | FORSTER | 3 units |
| | Execution of projects for actual books and publications on a professional level. | | |
| 163 | ADVANCED MAGAZINE ILLUSTRATION | FORMAN | 2 units |
| | Problems in illustrating stories and articles. Magazine covers. | | |
| 164 | ADVANCED DESIGN FOR PAPERS AND FABRICS | BOTHWELL | 3 units |
| | Continuation of No. 114. | | |
| *165 | ADVANCED CERAMICS | PEARSON | 4 units |
| | Continuation of No. 115. Consideration of the problems of the professional potter. Ceramic sculpture. | | |
| 170 | PHOTOGRAPHY IV | JONES | 4-8 units |
| | Advanced individual study under special instruction in selected fields of specialization to prepare students for professional photography. | | |
| 172 | ADVANCED FILM WORKSHOP | KATZ | 4 units |
| | Continuation of No. 122. | | |
| 180 | THE SCIENTIFIC APPROACH | FISCUS | 2 units |
| | The development of science, the scientific method. The contemporary interpretation of the universe. Scientific contributions to art. | | |
| 181a | PHILOSOPHY | HOFFMAN | 2 units |
| | Critical presentation of idealistic and empirical schools of thought. | | |
| 182b | ENGLISH IV | HOFFMAN | 2 units |
| | Themes of the major novels of European literature. Study of the novel as a comment on the meaning of history for the individual. | | |
| 183a | MEDIEVAL AND RENAISSANCE ART | MURPHY | 2 units |
| | Art as a presentation of god-centered and man-centered reality. | | |
| 183b | BAROQUE ART | MURPHY | 2 units |
| | The struggle between emotion and reason as illustrated in the arts of the 17th and 18th centuries. | | |
| 190 | ART SEMINAR | | 1 unit |
| | Visiting leaders in related fields. The artist and his place in society. | | |
| 191 | DESIGN SEMINAR | KNOWLES | 1 unit |
| | The designer and the world of business. | | |

Seminars 190 and 191 are designed to help the students integrate the various parts of their studies to relate their knowledge to the practical demands of their professions, to assemble for presentation portfolios of their work, to meet with men and women practicing in their fields, and generally to adjust themselves to the points of view prevalent in the professional world outside the school.

- 201a PRINCIPLES OF SECONDARY EDUCATION FISCUS 2 units
A survey of the general principles of secondary education; history; curriculum; organization and law. Attention given to recent trends and issues and the underlying philosophy of secondary schools. (Prerequisite—third year standing.)
- 201b EDUCATIONAL PSYCHOLOGY FISCUS 3 units
The learning process; individual differences and measurements; principles applied to classroom problems. Attention is given to classroom observation and analysis. (Prerequisite—third year standing.)

NIGHT COURSES

Classes meet from 7 to 10 p.m. Mondays through Thursdays.

- A. DRAWING AND COLOR PUTZKER 3 units
Observational and expressive drawing. Introduction to problems of space division, the compositional use of black and white, color and textures. Delineation of form through various techniques. Work from the human figure.
- C. PAINTING BARR 2 units
An approach to oil painting employing still life and model. Individual problems and criticism. Some group discussion. No prerequisites.
- D. PAINTING PARK 2 units
Work from observation and imagination. Individual assistance and group discussion. Prerequisite: Drawing.
- E. ADVERTISING ART SOYSTER 3 units
Current techniques in advertising art. Design, lettering, type specifications, color, illustration.
- F. CERAMICS PEARSON 2 units
Practical shop work in the design and execution of pottery by various methods. Special problems for advanced students and practicing potters. Emphasis on glazes.
- H. SCULPTURE SAZEVICH 2 units
Contemporary considerations of sculptural form. Individual expression. Modern studio techniques. Work from the human figure.
- I. BASIC PHOTOGRAPHY QUANDT 1 unit
Basic elements of camera mechanics, photographic seeing, exposure, developing and printing.
- J. FILM SEMINAR KATZ 1 unit
Investigation of the motion picture as an art form. The aesthetics, structure and history of film. Screening and analysis of selected motion pictures.

Note: The School reserves the right to change classes, instructors, schedules, or to withdraw announced courses.

financial information

ADVANCE PAYMENT PLAN FOR TUITION

Unless other arrangements (Deferred Fee Payment Plan—see below) are made, 20% of the term tuition (non-refundable and non-transferable) is required at the time of enrollment. The balance of the tuition is due 30 days after the beginning of the term.

The cancellation schedule for Advance Payment Plan is as follows:

From date of enrollment, if student attends:

2 weeks or less	he is liable for 20% of full term tuition
2-3 weeks	he is liable for 40% of full term tuition
3-4 weeks	he is liable for 60% of full term tuition
4-5 weeks	he is liable for 80% of full term tuition
5 or more weeks	he is liable for 100% of full term tuition

DEFERRED PAYMENT PLAN FOR TUITION

The tuition for the first four weeks is payable at the time of enrollment. The balance of the tuition is payable in two installments: half of the balance at the end of the first four weeks of the term; the remainder at the end of the first eight weeks of the term. All payments under this plan are non-refundable and non-transferable. Students under this plan must notify the Registrar in writing when discontinuing their studies, otherwise they are liable for the remaining installments.

Note: All enrollments are considered to be for the duration of the term unless otherwise noted on the Registration card.

PAYMENT OF REGISTRATION AND STUDIO FEES

Registration and Studio fees are payable in full at the time of enrollment and are non-refundable and non-transferable. Studio fees cover extra-tuition costs for materials and/or models supplied by certain classes. Studio fees are stated per period per term.

TUITION FEES

TUITION: DAY OR NIGHT

Credits per Term	Advance Payment for 18-Week Term	Deferred Payment Every Four Weeks
18	\$187.00	\$56.00
17	182.00	54.75
16	178.00	53.50
15 Normal full-time schedule	173.00	52.00
14 Minimum full-time schedule	168.00	50.50
13	162.00	48.50
12	155.00	46.50
11	148.00	44.50
10	141.00	42.25
9	134.00	40.25
8	127.00	38.25
7	120.00	36.00
6	112.00	33.50
5	102.00	30.50
4	90.00	27.00
3	76.00	23.00
2	59.00	18.00
1	31.00	10.00

STUDIO FEES

NUMBERS	COURSE	FEES	MAXIMUM SUPPLY ALLOW- ANCE FOR VETERANS (for the term unless otherwise noted)
1, 101, 151	Drawing	\$ 1.00	\$25.00
51	Drawing	4.00	25.00
2	Color & Composition	None	12.50
4, 54, 104, 154	Workshop	6.00	6.00 (per period)
10a, 60b	Drafting	None	20.00
11b	Printing	21.00	5.00
15, 65, 115, 165	Ceramics	9.50	15.00 per 2 periods and 5.00 for each additional period
66b	Ceramics Materials	9.50	15.00

Note: Attention is drawn to (1) the economic advantages of the Advance Payment Plan, and (2) the decrease in rates as class periods per week are increased.

NUMBERS	COURSE	FEES	MAXIMUM SUPPLY ALLOW-
			ANCE FOR VETERANS (for the term unless otherwise noted)
20, 70, 120, 170 . . .	Photography	8.50	22.50 (per period)
30, 80a, 130, 182b . . .	English	None	10.00
31, 81, 131	History	None	10.00
32, 82, 132a, 132b, 183a, 183b	Art History	None	10.00
52	Painting	2.00	10.00
53, 103, 105, 106 153, 156	Sculpture	6.00	20.00 (per period)
109a	Materials of Painter	2.00	25.00
61a, 63, 110, 160 . . .	Advertising Art	None	25.00
64, 111, 161	Lettering	None	35.00
102, 152	Painting	3.00	25.00 (per period)
157	Murals	2.00	10.00
112, 113, 162, 163 . . .	Illustration	4.00	15.00
122, 172	Film	8.50	45.00
108, 158	Graphics	3.50	30.00
114, 164	Paper & Fabrics	None	20.00
180	Science	None	10.00
83b	Psychology	None	10.00
181a	Philosophy	None	10.00
190	Art Seminar	None	10.00
191	Design Seminar	None	10.00
201a	Secondary Education	None	10.00
201b	Educational Psychology	None	10.00
A	Drawing and Composition	2.00	30.00
C, D	Painting	3.00	50.00
E	Advertising Art	None	25.00
F	Ceramics	9.50	15.00
H	Sculpture	6.00	40.00
I	Photography	8.50	22.50
J	Film	8.50	5.00

OTHER FEES

Registration:

New students enrolling for credit	\$ 5.00
Returning students and non-credit students	3.00
Late registration (charged 1 week after beginning of each term.	
Veterans: not chargeable to V.A.)	10.00
Course Changes	1.00
Locker Rental (according to size)	1.00 1.50 2.50
Padlock Deposit (refundable)	1.50

administration

GURDON WOODS, *Director*

GERALDINE BOYD, *Accountant*

JANINE BAILEY, *Registrar*

MARCELLE WINTERBURN, *Secretary-Receptionist*

HOWARD ANDRON, *Purchasing Agent and Store Manager*

san francisco art association

OFFICERS AND DIRECTORS

SELAH CHAMBERLAIN, JR., *President*

JOHN E. CUSHING, *1st Vice-President*

PRENTIS COBB HALE, *2nd Vice-President*

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RUTH ARMER

ELLEN BRANSTEN

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DONALD M. GREGORY

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NELL SINTON

ELDRIDGE T. SPENCER

GURDON WOODS, *Executive Director*

MISS NEALIE SULLIVAN, *Executive Sec'y*

PEG BLANEY, *Bulletin Editor*

calendar

FALL TERM

1955-56

Registration opens August 29, 1955

Opening Day September 6

Armistice Day November 11

Thanksgiving November 24-25

Christmas Recess December 19, 1955 — January 2, 1956

Resume School January 3, 1956

Closing Date January 23, 1956

SPRING TERM

Registration opens January 23, 1956

Opening Date January 30

Lincoln's Birthday February 12

Washington's Birthday February 22

Easter Recess March 26-30

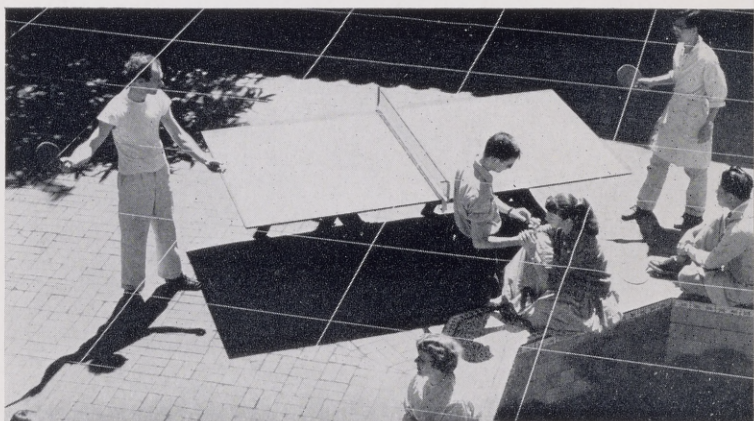
Resume School April 2

Memorial Day May 30

Opening of Annual Student Exhibition June 4



The interesting location of the California School of Fine Arts is clearly visible in the above picture. Here a sketch class works out of doors in the temperate San Francisco climate and takes advantage of the panorama of hills and bridges and picturesque city scenes. In the sunny central patio below many of the student activities take place.





In the Anne Bremer Memorial Library students of the School, which offers a Bachelor of Fine Arts degree, have access to a rare collection of source materials . . .

which aid them in their study of the Humanities as well as the Graphic and Reproductive arts such as . . .

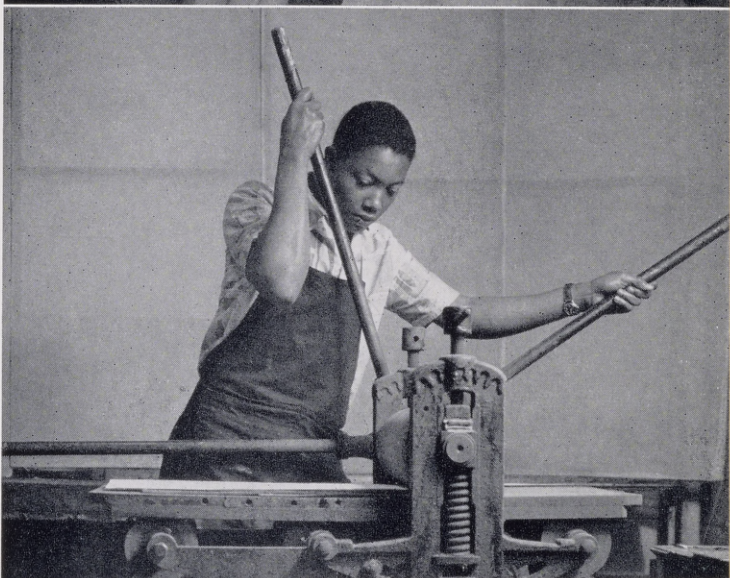
. . . Advertising Art



... Film Making



... Etching



... Printing



... and Photography
where technique as well as
communication and creative
seeing are stressed, as so well
illuminated by the effective
composition of the roofs
of the school below.



general information

SCHOLARSHIPS

The educational and cultural contributions of the California School of Fine Arts to students and the community are recognized generously by distinguished individuals and groups who have established Funds for Scholarship and other purposes.

A limited number of Honor Scholarships, sufficient to cover the tuition cost of the recipients' program, are awarded each year on the basis of merit and need. Scholarships are awarded at the close of each Spring term for the following school year. Application forms will be sent by the Registrar on request.

There are also a limited number of working Scholarships available to worthy and promising students to enable them to earn their tuition by performing various services for the School.

AGNES BRANDENSTEIN MEMORIAL SCHOLARSHIP

Founded in 1950 by the family and friends in memory of the late Miss Agnes Brandenstein. Awarded in the field of Ceramics.

ANNE BREMER MEMORIAL SCHOLARSHIP

Founded by the late Albert N. Bender and other friends of the School in memory of Miss Anne Bremer, California artist and member of the San Francisco Art Association.

ADELAIDE LEWIS SCHOLARSHIP

Founded at the bequest of the late Adelaide Lewis.

JAMES D. PHELAN SCHOLARSHIP

Founded at the bequest of the late Senator Phelan.

VIRGIL WILLIAMS SCHOLARSHIP

Founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, a former Director of the School.

INTERNATIONAL SCHOLARSHIP

In cooperation with the Institute of International Education the School offers one Scholarship to a student from a foreign country.

ABRAHAM ROSENBERG FUND

The late Abraham Rosenberg left a bequest to be used at the discretion of the Board of Directors of the San Francisco Art Association.

PRIZES

GERTRUDE PARTINGTON ALBRIGHT AWARD

Given annually to the outstanding student in Drawing.

THE ROBERT HOWE FLETCHER CUP

Given annually as an Honorary Award to an undergraduate student for Outstanding Merit. The student's name is engraved on the cup.

I. N. WALTER SCULPTURE PRIZE

An award given annually from the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

ASSOCIATE ARTISTS' AWARD FOR PAINTING

An annual award given at the end of the Spring term by Vera Hyman (Associate Artist member) to an outstanding student.

ENTRANCE REQUIREMENTS

Credit students enrolling for the Bachelor of Fine Arts degree and/or for the Education program must submit proof of graduation from High School, or a transcript of previous training if transferring from another institution.

Veteran Students who plan to enroll under the G.I. Bill of Rights are required to submit authorization from the Veterans' Administration. In cases where necessary documents are not submitted at the time of Registration, Veteran students are required to pay fees as quoted on page 20. These fees are refundable on presentation of the proper authorization.

Veterans planning to enter the School under Public Law 550 (Korean Conflict) should contact the Registrar in regard to enrollment procedure.

Questions regarding subsistence allowance, change of status, etc., are handled directly by the local Veterans' Administration, 49 - 4th Street, San Francisco 3.

GRADES, CREDITS, CERTIFICATES AND TRANSCRIPTS

Student work is graded as follows:

A — Excellent

B — Good

C — Fair

D — Poor

E — Incomplete

F — Failing

The grade of "E" is given if a student for good reason has been unable to complete at least two-thirds of the expected work during a term. If he makes up the work satisfactorily, during the following term, the grade will be changed accordingly without penalty. If a student fails to make up the work, the grade will be changed to "F."

Full credit units shall be granted to students whose work is satisfactory and whose attendance records show no more than three unexcused absences per weekly class period per term. A credit unit is given (1) for each lecture hour per week (requiring two hours of study), (2) for each three-hour class period, and (3) for each three hours of required outside work, if carried for a whole term (18 weeks) with a minimum grade of "C."

No student shall carry more than 15 units per term without the permission of the Director.

Credit units are recognized by other institutions of higher learning and are transferable. The student enrolled for credit is entitled to a Transcript of Record if he leaves the School.

Students enrolled for credit will be granted a Certificate of Completion when they have completed 120 units of study in any chosen field, including at least six of the first and second year courses in the Humanities.

Students enrolled prior to the fall of 1954 work under different regulations and evaluation of their standing is available through the Registrar.

REGULATIONS

Enrollment commits the student to act in accordance with the following Regulations:

Students shall be in the studios or classes for which they are registered during their scheduled class hours. Any student arriving more than fifteen minutes late will be marked absent unless he brings an Excuse Slip from the Registration Office. Three Late slips shall constitute an absence.

Students may request schedule changes during the first week of the term without charge.

No schedule changes are possible after the first three weeks of each term.

Students enrolling after the first three weeks of the term may not receive academic credit for a course except by special arrangement with the Director.

In the case of illness, or for other excusable absence, work may be made up with the permission of both the Director and the Instructor.

The limit of Recess periods (10:40–11:00 a.m., 2:40–3:00 p.m. and 8:40–9:00 p.m.) shall be observed strictly.

The School reserves the right to dismiss any student whose work is unsatisfactory (below 1.0), or whose conduct is found by the Director to be contrary to the best interests of the School.

The School reserves the right to retain student work for exhibition purposes, and to reproduce and publish such work.

Student property which is not retained at the request of the School, and which is left on School premises one week after the close of the term, shall be subject to disposal at the sole discretion of the School.

The School is not responsible for loss or damage to student property.

FACILITIES

LIBRARY

The Anne Bremer Memorial Library contains one of the most comprehensive collections of art publications, reproductions and periodicals in the West.

GALLERY

A large exhibition gallery is used for displays of Faculty and Student work, other prominent artists and works of general interest.

SOCIAL HALL

A recreation hall is available for student and School activities.

CAFETERIA

Lunch and Recess refreshments are served at reasonable prices in the main building of the School.

STORE

The School operates a supply store for the convenience of the students.

LOCKERS

Lockers may be rented by the term. Padlocks are available for a refundable deposit. (See Financial Information, page 21.)

HOUSING

The School does not maintain residence accommodations. However, every effort is made to find suitable housing for students coming from outside the immediate area according to the needs of the student.

ACTIVITIES

STUDENT ASSOCIATION

The Association, an independent Student group, elects its own officers each term and plans its own activities, which include dances, round table discussions, exhibitions, and publication of *The Tower*.

The Association, in cooperation with the School, helps place students in contact with prospective employers. (Also see Working Scholarships, page 27.)

All photographs in this catalogue were done by members of the Photographic
Department of the California School of Fine Arts.

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california school of fine arts

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